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New Books and Announcements.

We sometimes think that the lamentations of publishers are a mere habit, inherent in the blood and received from an older day when, perhaps, the School Board was only just getting to work. Their depression is so rarely translated into action; they moan, but they publish. The prospects of the Spring Season were anything but bright, and we had expected a famine of books. That famine fills twenty-seven columns of this week's Academy, and we do not profess to have recorded by any means all the books announced. The classes of books most prominent in the lists are Fiction, Theology, Biography, and History. More than two hundred new novels are announced, and the number of Theological works does not fall far behind. In Biography there are about fifty volumes, in History nearly as many, in Poetry a score. Belles-Lettres is a vague term, and defies a useful analysis; but there are some books under this head that are likely to interest. M. Maeterlinck's "The Life of the Bee" will be issued by Mr. George Allen. Mr. Whibley's monograph on Thackeray will take its place in Messrs. Blackwood's "Modern English Writers" series. Mr. William Archer has long been the champion of our living "minor" poets. He objects to the name "minor," a word which will not be found in his *Poets of the Younger Generation*, to be issued through Mr. Lane. Mr. A. Stodart-Walker's *Robert Buchanan, the Poet of Modern Revolt*, will also come from Mr. Lane. We have already reviewed Mr. Beeching's *Two Lectures Introductory to the Study of Poetry* and Mr. Churton Collins's *Ephemera Critica*. Mr. Baildon's study of Robert Louis Stevenson is already published. Amid much that resembles *bric-à-brac* it is interesting to observe the progress of a work of such thorough and stately scholarship as Mr. G. C. Macaulay's *Complete Works of John Gower*, of which the second and third volumes will be issued by the Clarendon Press. We observe that Mr. E. A. Baker has in the press a manual called *A Descriptive Guide to the Best English Fiction*.

In the reprinting of standard works there is great activity. Messrs. Blackwood are issuing two complete editions of George Eliot's works, in anticipation of the exhaustion of copyright. Messrs. Macmillan's reissue of the Border edition of the Waverley novels, Messrs. Chapman & Hall's "Authentic" Dickens, Mr. Murray's Byron, Messrs. Smith, Elder's complete edition of the poems of Mr. Robert Bridges, Messrs. Chatto's "Author's Edition de Luxe" of Mark Twain, all these are in progress.

There is bustle, also, among our younger novelists, "arrived" and arriving. Mr. Eden Phillpotts, Mr. Tom Gallon, Mr. W. J. Locke, Mr. Thomas Cobb, Mr. Edwin Pugh, Mr. Halliwell Sutcliffe, Mr. E. F. Benson, Mr. J. A. Steuart, and Mr. Albert Kinross all have novels to offer; and, among women-novelists, we observe the names of Mme. Grand, Miss Ellen Thorneycroft Fowler, Miss Mary A. Dickens, Miss Mary Findlater and Miss J. Helen Findlater, "George Egerton," and "Sidney C. Grier."

Many biographies of Queen Victoria are published or publishing—from the sumptuous *Life of Queen Victoria* under the auspices of the *Times* (Sampson Low) to Miss Correlli's *Passing of the Great Queen* (Methuen). Mr. G. S. Layard's *Life of Mrs. Lynn Linton* (Methuen) should be full of matter. Prof. Max Müller's *Autobiography: a Fragment* is just published. The *Further Memoirs of Marie Bashkirtseff*, recently published in the *Gentlewoman*, will be issued by Mr. Grant Richards, who also has in his list *The Day-Book of John Stuart Blackie*, edited by Mr. A. Stodart-Walker. The Junius controversy may be stimulated by the publication of the edition of the Francis Letters which Messrs. Hutchinson are issuing under the editorship of Beata Francis and Eliza Keary.

History is very solid this Spring, and the chief event will be the issue by the Cambridge University Press of the first volume of *The Cambridge Modern History*, edited by Lord Acton. Mr. Andrew Lang will be represented by *The Mystery of Mary Stuart* (Longmans). Books on Alfred the Great are numerous, and are inspired, of course, by the forthcoming commemoration at Winchester. Naval and military histories and narratives are many, and there is little trace of that "slump" in South African war books, of which we heard so much a little while ago. Indeed, look where one will, there is plenty of life. Art books, for instance, have a very healthy look, thanks largely to the efforts of Messrs. Bell & Sons. One is impressed by the volume and vitality of the literary work now being done in all quarters. Everywhere there is industry and eagerness.

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We know that thou art the Lord,
  O Lord our God.

Echo though they be, the iron and ominous toll of the stanzas from which these are taken is unquestionably fine. And thus it is, when all influences are discounted there remains something which is Swinburne; and when all limitations are discounted, that something (at its best) is the note of a poet with his own arresting individuality. His place may not be the place claimed for him by his more fanatical admirers; we have shown reason against believing it; but that Mr. Swinburne will live seems to us assured. Like Tennyson, he has never surpassed his early work. "Atalanta" is not only full of rich fancy, but the Greek influence gives to it a touch of nobility its author did not retain. He has there achieved the rare

feat of stamping blank verse with an individual and cunning rhythm. Who can forget the boar hunt?

But the boar heaved half out of ooze and slime,
His tense flank trembling round the barbèd wound,
Hateful; and fiery with invasive eyes
And bristling with intolerable hair
Plunged, and the hounds clung, and green flowers and white
Reddened and broke all round them where they came.

. . . . . .

Sprang straight and roaring with no lesser cry
Than thunder and the roar of wintering streams
That mix their own foam with the yellower sea;
And as a tower that falls by fire in fight. . . .
So through crushed branches and the reddening brake
Clamoured and clashed the fervour of his feet.

To the praised music of this poet's lyrics, here and elsewhere, we have our word of exception. Perfect it is, in its kind; but that kind is inferior, a declension from the great metre of the elder masters, and even of Shelley. The metronomic beat of the emphatic rhythm is too insistent. It imposes its law on the sense, instead of being swayed by it. The poet seems to run his substance into the set mould of the form, instead of the substance creating and moulding the form, as with the great poets. But granting the kind, his mastery is unquestionable. The lyrics move light as a southern wind, with the smoothest lisp and lapse of vowels. Were metre but to titillate the ear, a pair of castanets for the feet of the muse, this would be supreme metre. Who does not remember "Itylus," light and swift as the swallow it sings?

Swallow, my sister, O sister swallow,
How can thine heart be full of the spring?
A thousand summers are over and dead.
What hast thou found in the spring to follow?
What hast thou found in thine heart to sing?
What wilt thou do when the summer is shed?

O swallow, sister, O fair swift swallow,
Why wilt thou fly after spring to the south,
The soft south whither thine heart is set?
Shall not the grief of the old time follow?
Shall not the song thereof cleave to thy mouth?
Hast thou forgotten ere I forget?

Sister, my sister, O fleet sweet swallow,
Thy way is long to the sun and the south;
But I, fulfilled of my heart's desire,
Shedding my song upon height, upon hollow,
From tawny body and sweet small mouth
Feed the heart of the night with fire.

Perhaps this and "A Leave-Taking" may be held to represent the most sweet and clear lyric vein of the poet; certainly such lyrics are an addition to the treasures of the language. In the more elaborate poems, the allurement of the metre, the aromatic choiceness of a diction drawn with fastidious care from the old riches of the language and the new, the moth-like dyes of the imagery, the exotic strangeness and heaviness as of autumnal vapours laden with rich decay that hang over all, make a scented bath for the spirit. But these fresher and more translucent lyrics are of finer breath and more enduring. "A Leave-Taking" has, besides, the note of personal emotion so rare in Mr. Swinburne; perhaps, alone of his poems, it touches.

Here and there, indeed, one finds a line which of itself is poignant. So in the "Triumph of Time":

I shall never be friends again with roses,

. . . . .

I shall hate sweet music my whole life long.

But the author is too busy with his splendours to keep the note.

From the time of the first *Poems and Ballads* Mr. Swinburne seems to us steadily to have weakened in power. In the second series there are but few poems, such as "A Forsaken Garden," or the ballade beginning,

I hid my heart in a nest of roses,

which have the old measure of fascination. He has gained in clarity and purged the old riot, but the tropical efflorescence has died away with the tropical heat. Yet one poem there is which combines all his best qualities with a luminous restraint in a way unmatched by him elsewhere, as we think—"A Vision of Spring in Winter." Upon two stanzas from this truly beautiful poem our brief reflections may well come to a final pause. They describe the wraith of Spring waiting for birth:

Sunrise it sees not, neither set of star,
Large nightfall, nor imperial plenilune,
Nor strong sweet shape of the full-breasted noon;
But where the silver-sandalled shadows are,
Too soft for arrows of the sun to mar,
Moves with the mild gait of an ungrown moon:
Hard overhead the half-lit crescent swims,
The tender-coloured night draws hardly breath,
The light is listening;
They watch the dawn of slender-shapen limbs,
Virginal, born again of doubtful death,
Chill foster-father of the weanling spring.

As sweet desire of day before the day,
As dreams of love before the true love born,
From the outer edge of winter overworn
The ghost arisen of May before the May
Takes through dim air her unawakened way,
The gracious ghost of morning risen ere morn.
With little unblown breasts and child-eyed looks
Following, the very maid the girl-child Spring,
Lifts windward her bright brows,
Dips her light feet in warm and moving brooks,
And kindles with her own mouth's colouring
The fearful firstlings of the plumeless boughs.

These lovely verses do, indeed, seem to float "in a serene air purely"; flute-soft in syllables, silver and tender-toned in their enchantingly gracious diction, fair in imagery. They give the world assurance of a distinguished poet, and leave us—our little cavil made—shut up in content.

Things Seen.

Anticipation.

They do not light the lanes in the Downs country: so when I stepped out of the darkness into the tiny booking-hall of the roadside station, with its glowing fire and flaming gas-jets, I saw nothing but a dazzle of shooting lights. But soon the room composed itself into its normal colour-scheme, and I perceived that I was not the only wayfarer waiting for the night train. She was a middle-aged woman of the peasant class, intelligent, dressed in correct mourning, and her shining eyes and flushed, rosy cheeks shimmered with joyous excitement. Sitting on the bench by her side was a large collie dog. She had removed one woollen glove to pat him, and to run her hand caressingly through his brown coat. The dog shared her excitement: he nuzzled into her black dress, and made ineffectual efforts to lick her cheek. "No, I can't nurse you," she said, "you're too big to be nursed. But it's all right, my pet. Master's coming soon. Master's in the train." That was the burden of her talk for the half-hour that we waited. Whenever the dog looked up into her face, trying so hard to share in human intercourse, she would soothe him with caresses, and say: "Master's in the train. It's all right, my pet. Master's coming soon." Life for those two during that half-hour was poised at the highest point. They were on the tiptoe of expectation, and joy would crown their waiting. When the train was signalled she lit the small lantern that was to light them home through the dark lanes: when the lamps of the train gleamed through the night, and the porter stumped out on to the platform, she hung the lantern round the dog's

neck, and, covering his eyes with her hand, said: "Don't you look, dear, don't you look. It's all right, master *will* come this time."

The train drew up at the platform, but nobody alighted. I entered my carriage. She was no longer hiding the dog's eyes, and, as the train slid from the station, I saw her remove the lantern from the collie's neck and blow out the flame.

Yet she was not unblessed. For she and the dog had known half-an-hour of intense happiness, and, if you come to consider that will-o'-the-wisp, which is a foolish exercise, is not much of our happiness founded on the anticipation of joy that never becomes a reality—or on an illusion?

The Rider.

THE rain had ceased, and a gleam of sunshine drew the air-seekers and the nursemaids into Hyde Park. There was only one horseman in the whole length of the Row, but, as I leaned against the railing, five others came pricking towards the tan. A riding-school, obviously! The master, on a big, loose-limbed, black animal, rode in front, and behind him came his pupils, plainly tyros, one on a chestnut, two on roans, and the fourth—an awkward rider he—on a flea-bitten grey. The master spoke a few words—probably an instruction to prepare to canter, for the next moment his horse was kicking and plunging, till a touch of the spur sent him along in a magnificent canter. The others followed, with set faces, clinging to the reins, feet digging at the stirrups, and behind came the man on the grey, looking about as comfortable as a cat on a see-saw. They pounded past me, the master turning in his saddle to shout: "Grip by your knees, and let the stirrups hang." But he might as well have told a sandstorm not to be so sandy, and, gazing after them, I saw their swaying backs disappear in the distance amid a splatter of mud kicked up by the horses' hoofs.

Under a quarter of an hour they were back again. This time the man on the grey was leading, involuntarily, I am sure, for the riding master was close behind him urging the astonished grey to unparalleled efforts of speed, and still shouting instructions at the bewildered rider. As they approached the pathway that runs diagonally across the Row a party of two nursemaids in animated converse, wheeling two perambulators, three small children, and a St. Bernard dog meandered on to the tan and prepared to cross. The man on the grey shouted, with what breath he had left, the nursemaids screamed, huddled their charges about them, and gazed wild-eyed at the oncoming tornado. All would have been well had not the St. Bernard dog chosen that moment, of all moments in his life, to spring forward and bark furiously.

The apparition was too much for the grey. It shied, swerved, reared, and bolted at a tangent towards the railings where I was standing. How the rider kept his seat I shall never understand. He bobbed like a cork on a toy water-spout, he flung this way and that way like a rat in the mouth of a terrier, but he was able, by some chance access of presence of mind to pull in his steed, and so prevent the frightened animal from jumping the railings. I managed to seize the bridle, and clung on to it. The dishevelled rider, who looked as if he had been on a vogage with Ulysses, brushed the wind tears from his eyes, gasped his thanks, and then catching sight of the comfortable omnibuses ambling so pleasantly and sedately down Knightsbridge, said: "It's the right thing to do, I know, but I'm much happier on a 'bus." I let go the reins to laugh, and —there the grey was off again, head down, at a wild gallop. The man's hat flew from his head, he lost a stirrup, and that was the last I saw of him—being carried at an incredible pace towards the Albert Memorial.

Real Conversations.*

Recorded by W—— m A——r.

CONVERSATION II.—*With* WILLIAM HARRIS, the Sausage King.

SCENE.—Mr. HARRIS's *office*.

TIME.—*The other evening*.

Discovered.—W. H. *and a pet hog. To them enter* W. A.

W. A. [*stroking the hog*]: What! Is this Francis Bacon? And still living?

W. H.: Still living.

W. A.: When I was last here I was afraid to ask for him. I thought he was probably in the machine.

W. H.: I have, of course, my temptations; but I could not permit that to happen. No, dear old Francis [*patting the hog*]—not that, not that!

W. A.: Then you are a Baconian?

W. H.: Absolutely. How could I be otherwise? But won't you take a chair?

W. A. [*seating himself*]: And now to business. The late Ignatius Donelly, you will remember——

W. H.: But you must be hungry. A snack of something? I cannot take any refusal. A sausage?

W. A.: No, thank you. I never eat sausages in this country.

W. H.: I am shocked to hear such iconoclastic sentiments from your lips. Then where, pray, do you eat them? In Norway?

W. A.: No. Only in Germany.

W. H.: In Germany. But isn't a sausage in Germany too often only a museum of highly spiced fossils?

W. A.: Not at all, my dear Harris. The German sausage is the perfection of the article. Why is it, I wonder, that we don't seem to produce the right type of sausage here—the sausage of refinement and edibleness? Such sausages abound in Germany—why have we none here?

W. H.: Oh, I know when you get to Germany there's no holding you! Haven't you been dinning it into our ears of late that the Germans are the only people who can build theatres, and act in them, and write plays? And now it's their sausages. What is the matter with our sausages? With mine?

W. A.: They are too rich, too satisfying, too gross.

W. H.: You overlook one element in the problem. You forget that German eaters don't mind dulness in a sausage. Now our people demand a certain suavity and unexpectedness in their sausages which the Germans entirely dispense with.

W. A.: Have you tried them with anything better? Do you not rather pander to their tastes and make no higher effort?

W. H.: On the contrary, my dear A——r, I have tried more than once—the medium being the polony. But they will have nothing but the old brand. Sausages they insist upon. "Sausage us as much as you like," they say, "but don't polony us."

W. A.: Polonius! That reminds me, we have been digressing from Shakespeare and the stage; on which I am, of course, expected to say something. The higher——

W. H.: Won't you take anything before you go—a ten-ounce chop?

W. A.: No, thank you. The higher——

W. H.: Good night, then, and thanks for your company.

[*Curtain.*]

To follow: Conversation with Mr. Henry J. Wood on the Superior Merits of German Bands; and Conversation with H.R.H. the Duke of Cornwall on the Advantages of German Measles.

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* See the *Pall Mall Magazine* for March.

Correspondence.

Theocritus.

SIR,—In the character of an humble admirer of Theocritus, I venture to address to you a few remarks about Mr. Hallard's letter in a recent ACADEMY. Unfortunately, I did not see the review in the previous number, so I am not quite *au fait* as to the point about "delicate masquerades"; but I fail to see how the Seventh is more of a masquerade than, *e.g.*, the Eighth, in which the contest of amœbaean song seems just as artificial—if artificiality in the extreme sense of the word there be in Theocritus—as the similar scene in the Thalysia, where Lycidas and Simichidas sing of their loves. Indeed, we are distinctly told of Lycidas that not only did he look exceedingly like a goatherd, but that he was a goatherd.

It is undoubtedly impossible to deny that Theocritus had, as Mr. Hallard says, "all the *morbidezza* of dwellers in towns and courts in his keen love for the woods and hills and sea-waves of his island," and the same holds good of all his imitations from Virgil downwards; but, after all, is not such a circumstance inevitable? Poetry in civilised ages and countries is, with practically negligeable exceptions, the trade of a few—of a few men of special temperament and culture; and to call Theocritus' idyllic pictures of rusticity "masquerades" appears to me no more equitable than to apply the same epithet to the *Iliad* just because it is not on record that Homer could vie with Achilles or Diomedes in the dexterous slaughter of their foes, or to, say, "Enoch Arden," because the late Lord Tennyson had never undergone the dangers of shipwreck. The late Mr. Matthew Arnold was not, perhaps, so far wrong as some critics have judged when he described poetry as a "criticism of life." It is a criticism of life in the same way as Mr. Walter Pater's Essay on Lionardo da Vinci is a criticism of the latter's paintings—that is to say, in some sense an expository idealisation of it. And we can hardly believe, for instance, that even the sunburnt herdsmen of Sicily's adust soil were in the habit, or were capable of, *motu proprio*, and for their own solace and emolument, of idealising their milk-pails, their goatskins, and their sometimes chilly nights *al fresco*.—I am, &c.,

CELT.

A Hit.

SIR,—You said "distinctly clever," meaning "decidedly clever," though but last week you praised Mr. Somebody who condemned the phrase. See "Our Weekly Competition: Result of No. 77 (New Series)."—I am, &c.,

ALEXANDER TEIXEIRA DE MATTOS.

Still you said "distinctly clever."

An Explanation.

SIR,—The passage you quote from the *British Weekly* in your issue of March 16 does Mr. Churton Collins a grave injustice. There are, indeed, many errors in the edition of Tennyson to which reference is made, but they are, we think, all printers' errors, and in no way derogate from the editor's scholarly qualities. For them the printers must bear the blame, and with them,—Yours faithfully,

METHUEN & Co.

Our Weekly Competition.

Result of No. 78 (New Series).

LAST week we offered a prize of One Guinea for the most interesting piece of heterodox criticism of a work of established merit. Without endorsing his views, we award the prize to Mr. Herbert Jamieson, The Lothians, Hadley Wood, for the following:

OLIVER GOLDSMITH.

Of all usurpers to the title of standard work, surely Oliver Goldsmith's *Vicar of Wakefield* merits instant decapitation. Wherein consists the charm of this pompous and tiresome book? Does it possess a single positive quality entitling it to its niche in the temple of fame? Written with that fatal glibness, which in some quarters passes for style, it never stirs to thought, never arouses emotion. As a novel, it is *nil*; a transpontine melodrama could show it points in the conduct of seductions, whilst the episode of Olivia's restoration after her supposed death transcends the wildest improbabilities of a Criterion farce.

Artistic shortcomings might be forgiven did the book reveal a personality, but weakness of character and lack of individuality mark it throughout. Worst of all, the book is so appallingly insincere. Dr. Primrose himself is an unreal, inflated humbug, disgracing the cloth he represents, and the members of his family are the merest cyphers. Feeble characterisation, stilted dialogue, want of backbone, a total absence of atmosphere, and the irritating, persistent presence of that slobbery (it is the only word) old Vicar—whatever were the mid-nineteenth century critics about when they raised such a puerile production to the rank of literature?

Other replies are as follows:

GEORGE ELIOT.

It is a thousand pities that George Eliot was never set, as we are, to write within a word limit.

Together with her almost masculine intellect, as some man handsomely calls it, she had all a woman's garrulity, and the combination resulted in heaviness; her satire is heavy and insistent; her humour almost flattened by its own weight—the Dodson family, for instance, ought to be entertaining, but are they not wearisome?—her characters are unhumanly intense; but, worst of all, the action of her books is enfeebled by prolix commentary and indiscriminate detail. The instinct for selection, the restraint, the power of indicating things without stating them, which belong to the artist in story-telling, are altogether outside her world. Genius she may have been, but no born novelist.

[J. K., Highgate.]

RUDYARD KIPLING'S VERSES.

It is against the acceptance of Kipling as a poet rather than as a novelist that the seeker after right—yclept the heretic—should kick. Fortune has rarely bestowed her favours so lavishly upon so undeserving a writer. Of his prose it is unnecessary to speak. It is justified by the fact that it has individuality—it is Kipling. The "poetry" is Kipling also; but poetry necessarily makes a bid for higher honours than prose, and it is inevitable that its defects should be the more glaring.

Kipling is not a poet. He sings of things that true poets shudder at. For instance, he counts the horrid circumstance "sublime" when cannon-limber wheels are wet with human blood. The quality of patriotism—which, after all, is but glorified selfishness, and which has caused more bloodshed than even religion—he places far above fraternal or filial affection. He is the upholder of brute force, brutality, of matter rather than of spirit. The delineation of vice in literature is always legitimate when it repels; Kipling's delineation of it is invariably attractive and inartistic. Furthermore, his writings are entirely in opposition to the doctrines of Christ—doctrines against which no great poet in the world's history has ever preached.

His influence is, therefore, the most dangerous that could possibly fall upon a nation. He preaches Imperialism—that death-knell of empires. Imperialism entails militarism, and militarism entails conscription, a disease which rots the very vitals of a people.

[A. C. A., London.]

GEORGE MEREDITH.

I cannot read him. I utterly broke down over *Diana of the Crossways*, which is considered, I believe, one of his simplest. On the whole, I should prefer *The Differential Calculus Cross!* The story did not influence me in the least (should not *this* be an essential trait in a novel?).

I kept wondering what the author meant, and, boylike, found myself almost spelling out each sentence. Bacon's *Essays* and Browning were jokes to it, and at last I flung away the book in disgust. Now I maintain that a novel should stimulate and interest the brain, titillate it pleasurably, instead of muddling it, as *A System of Ethics* might.

And the same with Mr. Meredith's poetry. "Love in a Valley" is exquisite, but most of his poetry to me is unintelligible.

"In a Wood," for instance, is as tortuous in its inversions and intricacy of thought as the windings of the said wood's paths might be.

Once more. The province of poetry is to elevate the soul and delight the imagination, not to *perplex* it. When Mr. Meredith wants to take us from A to C, he does not take us through B, but round and beyond by D, then doubling back to C. There would really seem to be a love of complexity for its own sake, as there is no earthly cause for it. Not only are his *conclusions* arrived at *circuitously*, but the language itself—or, rather, the phrasing of his thought—is often obscure to a degree.

[F. B. D., Clifton.]

GEORGE BORROW.

Amidst the books on my shelf which I have been at various times deluded into buying by the absurd overpraise of some recent literary essayists, those by George Borrow give me peculiar exasperation. The amiable gush I had read expended upon them made me imagine that their possession would be a joy for ever. But instead I find them a mere heaviness to the spirit. *The Bible in Spain* would read like an elaborate hoax, if its author had possessed sufficient humour to execute it in that spirit. *Lavengro* and *The Romany Rye* are wearisome nightmares.

There is not a genuine touch of mature observation in all his pages. Borrow's characters speak a melodramatic jargon that never was on sea or land; his gypsies bring the hot whiff of the footlights across the hayfield and the heath. His knowledge of their tongue, like the rest of his pretended philology, was pure superficial bluff. He was incapable of even spelling correctly the scraps stolen from the great feast of languages—Irish, Armenian, and Hindustani—with which he bespattered his pages. His long-winded iterations, like his affected trick, borrowed from Sterne, of writing all round some subject which he never names, becomes insufferably tedious. The man was a born gangrel, physical and mental, and through all his works and life are found the stigmata of an inflated egoism and a bitter and cantankerous temperament. [C. H. D. M., Durham.]

Other replies received from: A. G., Cheltenham; E. T. W., Leytonstone; F. B. S., Birmingham; E. A. B., Derby; K. de M., London; M. E. K., Dublin; H. H., Teddington; J. Q., London; H. E. M., Glasgow; H. R. C., Egham; A. E. W., Greenock; A. S. H., Dalkeith; L. M., Weymouth; H. P. B., Glasgow; Miss H. Batt; Mrs. E. T., Bexhill-on-Sea; E. R. B., Sheffield; E. H. B. S., Leigh-on-Sea.

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RULES.

Answers, addressed "Literary Competition, THE ACADEMY, 43, Chancery-lane, W.C.," must reach us not later than the first post of Wednesday, March 27. Each answer must be accompanied by the coupon to be found on the third page of Wrapper, or it cannot enter into competition. Competitors sending more than one attempt at solution must accompany each attempt with a separate coupon; otherwise the first only will be considered. Contributions to be written on one side of the paper only.

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